THE KINEMATOGRAPH AND LANTERN WEEKLY.

1d. Weekly.
6/6 per Ann.
Post Free.

No. 55. Vol. 3. [Entered at Stationers' Hall.] MAY 28, 1908. [Registered at the G.P.O. as a Newspaper.] One Penny.

Important Notice.

Russia, Japan, China, Ceylon, Bermudas, Chili and some of the most out-of-the-way corners of the world contain subscribers to the **Kinematograph and Lantern Weekly.** Since we published at the short interval of seven days our circulation and influence has increased tremendously, and due recognition is made of the fact that we were the first Journal printed in the English language to be entirely devoted to living pictures. Amongst those who regularly receive copies are exhibitors and showmen in all parts of the world who continually testify to the usefulness of our periodical.

We are now going a step further. Many theatres and music halls are adopting living pictures as their star turn, and many others would do so if they could obtain definite information of the business. They have their journals, which contain bare manufacturers' announcements of their productions, but many managers write us that they wish they had heard of our publication earlier. **This we intend to remedy by sending a copy of the Kinematograph and Lantern Weekly to every music hall and theatre manager, every showman and exhibitor, every pier and casino or seaside hall manager, in fact to everyone likely to be at all interested, free of all cost, periodically for the next six months.**

This will entail large expense and work, but we recognise the advantages our advertisers will reap in the fact that their productions will be brought to the prominent notice of everyone at all likely to be interested, and only to such persons, and not, as in the case of variety papers, to artistes and others who have not the slightest interest in living pictures, but who form the bulk of the readers of the papers alluded to, and whose support is responsible for the heavy prices charged for advertisements in those papers.

This special Propaganda Number will be published on July 2nd next and advertisers would do well to early apply for space, which is limited.

Kinematograph & Lantern Weekly

May 28, 1908.

About ourselves. The Kinematograph and Lantern Weekly is increasing in usefulness and in its number of readers, but we want it to go further in its effectiveness as the leading organ of the trade throughout the world. As the original journal devoted, first to the optical lantern and then to the kinematograph, it behoves us to present new features (which in the ordinary course our admiring contemporaries quickly copy) and we have arranged a propaganda which must increase the interest and assist in making our pages even more successful. We want readers to assist us by suggesting improvements or letting us know what they consider failings in our production. We want to enlarge the scope of the journal, augment the subscription list, increase its usefulness, advance the best interests of the trade and cater more extensively for its needs. Letters from our readers will be esteemed.

The Little Things that Mar the Show. 'Tis the little foxes that spoil the grapes, and in the exhibition of the living picture, effects that would otherwise be good are discounted by small imperfections. The annoyance of such imperfections is heightened when one realises that the causes thereof could easily be remedied by a little more care on the part of the operator or on the part of the film producers. However good the subject may be in other respects, if the picture jumps several times during a single act one's attention and interest becomes distracted, and the plot designed to fascinate fails to accomplish its purpose. The most successful film is one which runs smooth, shows no glaring contrasts in quality, is steady, and depicts a scene in which events follow one another in sequence that is perfectly natural. The ensurance of a steady film depends on good work being done by the many hands through which it has to pass before reaching the operator, and for this reason defects nine times out of ten may not be traced to the individual who is so often blamed for ill results upon the screen.

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Perkin's night out	,,	165	13 9
Motor boat races	,,	225	14 0
London as the King sees it	,,	175	11 0
Neptune ramming Victory	,,	80	5 0
Launching the lifeboat	,,	100	4 2
Jealousy	,,	120	7 6
Her First Bike Ride	,,	346	3 12 0
Cruft's dog show, 1908	good	200	16 6
A thief by necessity	new	314	3 15 0
Wreck of the Gladiator	good	300	1 15 0
Boat Race, 1908	,,	200	16 6
Ali Baba, coloured		1080	12 0 0
Bird nesting, tinted	new	297	3 9 10
Chase for a husband	,,	330	3 8 9
From earth to moon, coloured	,,	595	10 5 5
Mattress	,,	495	5 3 0
Pearl Fisher, coloured	,,	528	10 0 0
Talisman, coloured	,,	990	18 3 3
Toula's dream	,,	330	3 8 9
Sandwich woman	,,	330	3 8 9
A rough journey	good	340	1 8 4
A journey round a star, tinted	,,	478	2 9 9
Escaped lunatic	fair	610	2 10 10
Father engages a new servant	good	355	1 9 6
Football final	,,	450	1 19 0
Dangerous golfers	,,	350	2 3 6
Off for the holidays	new	300	1 5 0
The Zoo	good	480	4 0 0
A cook's dream	,,	320	1 7 6
His master's voice	new	75	4 0
A soldier's romance	,,	75	6 3

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Burglar and judge	,,	500	4 10 0
Never complain to your laundress, comic	new	500	4 10 0
Collar'd herring	,,	225	2 5 0
Coal mining	very good	400	1 10 0
Niagara Falls, tinted	,,	620	5 10 0
Cricket terms illustrated, comic	,,	350	1 0 0
Football final, 1907	,,	400	10 0
Runaway horse	,,	440	4 10 0
First bike ride	,,	350	3 15 0
Trial of Harry Thaw	,,	650	6 0 0
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WALTURDAW.

Topical Hits of the Week.

No Showman wishing to keep his show up-to-date can afford to miss the important films listed below.

MONDAY, MAY 25th—

ARRIVAL OF THE FRENCH PRESIDENT.

This film is of the very best photographic quality, and shows—first, the French Cruiser carrying the President steaming between the lines of British Battleships. (This section was taken from one of the British Battleships, by permission granted exclusively to the Walturdaw Co.). Afterwards, the arrival at the pier is seen, Prince Arthur of Connaught welcoming M. Fallières. The film also shows the arrival at Victoria, reception by the King, and the King and President seated in the Royal Carriage.

Complete Length 550 ft. Price £13 15s. 0d. (less 33⅓ per cent).

Without Water Section, 350 ft. Price £8 15s. 0d. (less 33⅓ per cent).

WEDNESDAY, MAY 27th—

FRENCH PRESIDENT IN THE CITY.

Views of the Procession to the Guildhall, from special positions *en route*. Reception at Guildhall by Lord Mayor and City Dignitaries.

Approximate Length 250 ft. Exact Length and Price on application.

THURSDAY, MAY 28th—

Prince and Princess of Wales in Hackney.

We are taking a special picture of the Royal visit to the Hackney Town Hall to-day. Full Particulars, Length and Price on application.

Approximate Length 350 ft.

The "Walturdaw" Co., Ltd.,

— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Topical Pars.

The Derby.

The Gaumont Co, announce that they are making a special feature of the Derby on June 3rd, and expect to place before the public a film which will show the famous race from start to finish.

Pathe Films.

Messrs. Pathé Frères sent us a catalogue of handy size, listing all their films for April 1908. The descriptive leaflets which will be familiar to all customers of the firm, have been bound together, and in this form should prove very useful for purposes of reference.

Urban Films of the Pope.

The news will be warmly welcomed by good Catholics all over the world, and indeed, by all who recognise the educational scope of "Urbanora," that his Holiness the Pope during last week entertained a party of Mr. Charles Urban's expert bioscopists at the Vatican, and sanctioned the taking of a delightfully intimate series of animated pictures there.

Living Picture Legislation.

The Earl of Kerry has given notice of his intention of asking the Home Secretary whether, in view of his admission of the serious dangers of kinematograph exhibitions, and of his statement to the deputation from the London County Council on February 28th, last that he considered it most desirable that these unlicensed exhibitions should be put under proper authority, he can see his way shortly to introduce legislation with this object.

Film Makers Please Note.

Manufacturers of films would do well to avail themselves of the services of an actor stage manager, who has been a producer for a great number of years, but, who, unfortunately, through failure of voice, has been compelled to relinquish the profession. This gentleman has many original plots suitable for the living picture business and is fully competent to take entire charge of stage and work up the plots. We shall be pleased to give address, to all applications to this office.

Living Pictures and Motors.

At the Royal Autombile Club last week an interesting debate on the dust problem was held. Colonel Crompton, who presided, said that by photography it had been proved that tyres were not the sole cause of dust disturbance, but that the design of cars was an important factor. Kinematograph views of cars in the dust trials at Brooklands were given, a negative film being used, so that the dust looked like black smoke. A debate followed, in which many members gave their experiences on the road with various cars.

Court Theatre, Brighton.

The picture programme at this hall has been keenly appreciated since Jeape's Animated Graphic undertook the management. The steadiness of the picture has been frequently commented on, since this firm's Animated Graphic was installed a month ago. A glance at the programme shows a very attractive collection of films. The latest topicals are shown, among these, in a recent programme, being a series illustrative of the Franco-British Exhibition, while the comics and other stories also include the latest hits. Special shows are given twice daily on Sunday.

K. M. A. Operators' Examination.

The second examination of kinematograph operators and exhibitors under the auspices of the Kinematograph Manufacturers' Association, will take place on June 29th and following days, at the Northampton Polytechnic Institute, E.C. We have received a copy of the regulations drawn up by the joint committee of the Association and the Institute, also a syllabus setting out the subjects in which the candidate will be examined. The booklet, which may be obtained from Mr. J. B. Wilkinson, Secretary of the K. M. A., Holborn Restaurant, also contains a list of the questions set at the first examinations. Mr. Neville Maskelyne and Mr. S. D. Chalmers are again the examiners.

Closer Control of Shows.

Parliamentary powers to supervise every kind of entertainment will be asked for by the London County Council if the Theatres Committee's recommendation arising out of the "shows" at Sunday clubs is adopted. Mr. H. J. Greenwood is the chairman of the committee, and Mr. H. J. Brandon the vice-chairman. Mr. Brandon says, "At present we have no authority over clubs and other entertainments where music licenses are not taken out. A bioscope performance, for instance, does not need a music license, though an electric piano may play. As long as no money is taken at the doors we cannot, as the law stands, take actions against any Sunday performance. If we get the parliamentary powers we seek, by which we shall be able to control every branch of amusement, every entertainment caterer will have to take out a license."

The Bio Trust.

In the circular which Mr. W. T. Smedley issued in the autumn of last year he stated certain facts with reference to his acquisition, from the trustees for the debenture-holders, of the assets of the British Mutoscope and Biograph Company. Mr. Smedley added an outline of the terms upon which he proposed to tranfer these assets to the Bio Trust. The effects taken over by the Bio Trust are so important and extensive that it has been arranged for four companies to be formed to deal with them. The first is Bio-Automatics, Limited. Capital, £10,000, divided into 5,000 six per cent. cumulative preference participating shares, and 5,000 ordinary shares. The second company is Kinora, Limited. Capital, £12,000, divided into 1,200 six per cent. cumulative preference participating shares, and 1,200 ordinary shares. The plant, machinery, tools, and outfit for the manufacture of Kinoras. Kinora cameras and reels, and the stock-in-trade thereof, transferred to the Bio Trust, have been valued at £3,228 on the basis of a going concern. "I believe," Mr. Smedley says, "that the company possesses in these apparatus a most valuable source of profit, and one which alone may be relied upon to produce large dividends upon the whole of the capital of the Trust." The third company is the Biograph Company, Limited. Capital £5,000, divided into 2,500 six per cent. cumulative preference participating shares, and 2,500 ordinary shares. The plant, machinery, and tools, biographs and cameras, outfits, stock of negative and positive films, and other effects, have been valued at £1,614, and will be transferred to the company on the issue to the Trust of the ordinary shares as fully paid up. The fourth concern is the Biogen Advertising Company, Limited. Capital £1,000, divided into 500 six per cent. cumulative preference participating shares, and 500 ordinary shares. Advertising by the aid of moving pictures has never, Mr. Smedley believes, been fully exploited. "Already," he adds, "many inquiries have been received and substantial and lucrative orders taken."

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Mechanical Appliances for the Optical Lantern.

— Part IV. —

Amongst the methods suggested by Mr. Wright and others for the illustration of the phenomena of reflection in a graphic and effective manner, some very simple and at the same time attractive experiments may be readily shown by the use of appliances within every day reach and at very trifling cost. A deep glass jar such as is used by confectioners to contain sweetmeats, or even an ordinary drinking glass or a two or three pound jam jar if made of clear white glass, will serve to contain any liquid which it is desired to illuminate, and if placed in the open-fronted lantern already described, its image and that of its contents may be projected upon the screen. If the audience be small and the glass jar of sufficient size, it may not be needful to project the image, the object itself when placed in the beam of light from the condensers, being sufficiently conspicuous. If such a glass be filled with clear water, as free from air bubbles as possible, and covered by a plate of glass to prevent the entrance of dust, the beam of light will pass through it without rendering the contents visible. It will be recollected that the optical illusions with which the public were long familiar under the names of "Pepper's Ghost" and "Metempsychosis," were produced by reflection from the surface of a large plate of glass which was itself so transparent that objects were seen through it without its presence being noticed or suspected by the spectators. Even so eminent a scientist as Professor Michael Faraday is said to have more than once witnessed the exhibition of the Ghost when first introduced to the public, without being able to account for it until his hand actually touched the plate of glass, when he at once remarked "I see; that is very beautiful."

When a few drops of tincture of myrrh, or of some other gum or resin dissolved in spirit but not soluble in water, are introduced into the transparent contents of the jar, the minute resinous particles are precipitated, the whole of the water becomes turbid by their being held in suspension, and the rays of light, reflected from the surfaces of the innumerable fragments of solid matter, reveal their presence, the whole becoming lighted up with a glow of white radiance. A spoonful or two of milk introduced into the water will have the same effect, the reflection in this case taking place from the surface of myriads of finely divided oily or fatty particles, whose presence in such a fluid as milk gives it its white appearance.

If the jar, instead of being filled with water, is empty and kept as free as possible from dust, the rays will as before pass through it, leaving it apparently dark, but if a little tobacco, brown paper or something else which burns with a smoky flame, is lighted and dropped into the jar, reflection from the particles of unconsumed carbon of which the smoke consists will instantly reveal its presence. It is best in these experiments to reflect the light from above into the jar by the use of a mirror.

Vibration, and the wave movements caused by it, are well shown by placing an ordinary tuning fork or a piece of stiff steel spring in an upright position in the stage of the open fronted lantern, which is readily done by inserting the handle of the fork or the lower end of the spring or elastic bar in a hole bored in a block of wood sufficiently solid and heavy to act as a firm stand. When so supported its image or shadow may be projected upon the screen by aid of the lantern lens. If the tuning fork be then lightly struck or otherwise caused to sound, or the spring drawn aside and then released, the image upon the screen will at once be observed to become widened and indistinct and to be in vibratory motion. The period of such motion, however, may be so short, and consequently the vibrations so rapid, that the eye of the spectator is unable to follow them, owing to persistence of vision. This is usually the case when an electric contact breaker is used to produce the vibration, as in the case of the clapper of an electric bell. To make the effect more readily apparent it is convenient to hang by a thread from any convenient stand (which may be readily made from a piece of stiff wire bent at right angles and supported in a small block of wood to form a foot) a light ball of cork or elder pith, so placed as just to touch, or very nearly touch, the fork or upright spring or rod. The image being then projected on the screen the ball remains at rest and stationary, but immediately the fork or spring commences to vibrate the ball is thrown violently aside, and this is repeated again and again as it falls back to its position of rest.

If a very small mirror be attached to the vibrating rod, and a pencil of parallel light be concentrated upon it through a small round hole or diaphragm in front of the lantern nozzle, a spot of light can be reflected, either directly or by the aid of another mirror at right angles to it, upon the screen; and when the rod is caused to vibrate the spot becomes expanded into a line of light. This of course demands very careful and accurate adjustment, and if a tuning fork be used the mirror attached to one prong must be balanced by something of equal weight on the other in order that both may vibrate alike.

The sensitiveness of a vibrating body to any other vibration of the same pitch conveyed to it by air waves, and its indifference to vibrations of other periods, can also be readily and effectively shown by the same simple apparatus. If the tuning fork placed as described be projected upon the screen, and while it remains undisturbed another fork tuned to the same note be sounded near it, or the note be struck on a piano, in its neighbourhood, the fork will at once commence to vibrate in response and its image, or that of the pith ball, will be disturbed just as if the fork had itself been sounded. If however, some other notes of entirely different pitch be produced, the image will remain unaffected, however loud they may be. Thus we shall have the phenomena of resonance simply and graphically illustrated, and the corresponding effects in the domain of the almost infinitely finer and more rapid light-rays suggested.

Wave ripples on the surface of water or other fluids may be readily projected by the aid of the vertical adjustment. If a shallow basin containing the fluid be placed on the horizontal table of this appliance, and the image of its surface thrown upon the screen by the aid of the

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(To be continued.)

The Kinematograph as Teacher.

An imposing volume, "Urbanora, the World's Educator," comes to hand from the Charles Urban Trading Co. Ltd. Containing 258 pages, it is entirely devoted to descriptions of exclusively Educational and Scientific film subjects, and for that reason alone, apart from other merits to which we allude later, deserves, we think, the careful inspection of every member of the trade.

The publication of this book may, indeed, be said to mark the beginning of a trade development, which is hardly dreamt of by the person who knows the kinematograph as an amusement device alone, a development of which the end cannot be realised, and which may cause a change in the methods of the business hardly less sweeping than did the invention of the kinematograph itself, in the lantern trade. Certain far-sighted members of the trade—notably the head of the company issuing this volume—have realised the educative powers of the kinematograph almost from the beginning, but attempts to develop those powers have been so far made experimentally only. The publication of this book indicates that the ground having been prepared by previous publications and by numerous demonstrations, the educational film is now to be exploited in a systematic manner.

What this means we can realise in part from an inspection of the various classes of film subjects listed in this catalogue. Take one of these classes—that dealing with natural history. In this section we have a series of films in which the most timid animals and birds are to be seen at close quarters, and their habits and appearance studied as well or even better (for the film can be repeated again and again) than if we had been present when the picture was taken. The fact that this is possible obviously means that those whose business it is to study the habits of animals are at once anxious to enlist the aid of the living picture. That is one field for the educational film, and as we turn over the pages of the book we come on many others which seem to promise a considerably better harvest to the film manufacturers supplying their requirements.

Thus the series of films showing physical and chemical experiments would be of a value difficult to estimate in schools where various considerations, possibly expense, possibly lack of apparatus, prevent the actual experiment being performed. It must be realised further that in the majority of cases the films illustrate a thing with which it is essential the student should be acquainted, and which cannot be conveyed adequately by any other method.

There are those who are inclined to regard the introduction of the kinematograph into the schools an innovation of too daring a character, but as a matter of fact it is merely a new adaptation of a generally recognised principle. We cannot do better that quote from the catalogue on this point:—

"The great importance of educating through the agency of the eye, as well as through the ear, is now fully acknowledged and established. To-day, in every properly conducted, up-to-date college or school, the optical lantern is in daily use for demonstrating by means of slides the subject of the lesson or lecture. The lantern slide, however, no matter how good, has in certain cases its limitations, particularly when illustrating various industries, native customs, animal, bird, or insect life, micro-organisms, etc., insomuch that the slide can only show one pose, phase, or position. It is for this reason, amongst many others, that the Urbanora motion picture has such a future before it as an educational factor, for it is capable of showing upon the screen every movement in the most life-like manner."

Among some of the more obviously valuable uses to which the kinematograph may be put in the educational field, must be mentioned the assistance it can give to the surgeon. The author says in regard to this series:—

"The use of the kinematograph, which is independent of time and place, renders it possible for those on one side of the world to witness operations by the most brilliant surgeons on the other. It allows the lecturer to illustrate his discourses by reproducing in their entirety operations performed by himself and others, and so to impress upon the student the details and methods of procedure that he is in a position to profit by witnessing in the theatre the actual operations when opportunities occur; and it allows the surgeon to fight over again his battle of skill against disease, to the profit of future patients and the gain of humanity at large.

"Our chief desire is that these films should not be inspected and criticised solely as demonstrations of surgical skill, but as possibilities of reproduction, under circumstances favourable alike to the surgeon, his patient, and the camera, of this method of disseminating knowledge of surgical procedure."

Members of the trade are aware that of recent years the educational department of the Urban Co. has owed a great deal to Mr. T. Clegg, who has thrown himself into the work with an energy born of the strongest possible faith in the kinematograph as an educator. The present volume—it is considerably more than a catalogue, though it is called by the latter name—is his work, and he will be generally congratulated on it. A necessary adjunct to films of the class listed in this book, is, in our opinion, something in the nature of a text book which should supplement and explain the information to be derived from the living picture. This need Mr. Clegg's descriptions supply admirably. No point in the picture is missed, the subject, whether it illustrates a physical phenomenon, the habits of wild creatures, or a native custom, being invariably dealt with in a manner displaying an expert knowledge of the subject.

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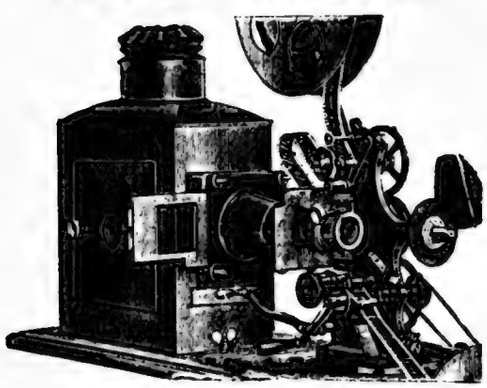

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Review of Latest Productions.

Eclair.

Messrs. Walter Tyler have a film of this well known French make, which appears likely to be very popular with English showmen. It is entitled The Pirate's Honor. The pirate, the hero of the story, is first seen in the company of his fiancée. As they are walking together a finely dressed old gentleman makes his appearance with a number of servants in attendance, and attempts to embrace the girl. The lover restrains him with some force and challenges him to fight, but the other refuses and orders his retainers to beat the pirate. The next scene is laid on the sea; a large sailing vessel is sighted in the distance, and gradually comes up close to the camera, a close view of the deck showing that it is crowded with pirates, armed with cutlasses and other weapons many also climbing into the rigging, eager to sight the prize. Very soon another vessel, which has the gallant who has incurred the enmity of the pirate on board, comes into view. The pirate vessel quickly bears down upon it, grappling irons are brought into play, and the horde of pirates board the other vessel. This scene is the strongest in the film, and from the number of actors engaged, and the realistic nature of the fight, should strongly appeal to the public. The fight is eventually continued in the rigging, where a number of exciting incidents are witnessed before the pirate's revenge is complete.

Another Eclair film is entitled The Spiteful Groom. In this a dishonest groom, surprised by his mistress in the act of selling sacks of his master's corn, and quickly dismissed by his employer, secures his revenge by drugging the horse on which his former mistress is about to set out for a canter. The treatment the horse has received has the effect of maddening it, and after an unsuccessful attempt to master the animal, the rider falls and is dragged along the ground by her skirt, the horse at last being stopped by some workmen and the lady carried to her home insensible. Another of the grooms, meanwhile, has found the bottle which contained the drug, and quickly apprises his master of his suspicions of the dismissed groom. The latter is found in the neighbourhood, and after a most exciting chase, is run to earth in a well, carried to the house and confronted with the victim of his spite. There is no lack of incident in this film, the accident is most realistic, and the chase after the villain full of incident.

Clarendon.

An ingenious plot is embodied in Saved by the Telegraph Code, this firm's latest film issue. A young and pretty lady, an employee in a telegraph office, is on her way home in a suburban train, after the day's work, when a villainous looking creature in convict's clothes emerges from under the seat. The girl is forced to give the convict her cloak, hat and skirt, in which he disguises himself. The man then seats himself by the girl's side and holds a knife to her side, threatening to use it if she attempts to betray him when people enter the carriage. At the next station a postman enters and takes a seat and the girl seeing a chance of escape begins tapping out a message in the Morse code with her fingers, so informing the newcomer of the real character of the other passenger. When the train once more draws up, the convict is handed over to the authorities, though not before an extremely exciting struggle.

Williamson.

The Williamson contribution for the week depicts an incident of army life. The film is entitled the Bully and the Recruit. The recruit is a well set up young man who excites the anger of the bully in the first place by the fact that he is a teetotaler. As he is standing at the canteen bar with a number of his new comrades, the bully, with a considerable cargo on board, lurches up, notices the new hand is drinking lemonade, and with a characteristic contempt for such a milksop, knocks the glass out of his hand. The young soldier shows his mettle by stretching his opponent on the floor with a good left hander and when the bully has recovered his senses sufficiently to rise to his feet, he indulges in threats and slinks off to his dormitory, in which the new soldier has also been given a bed. Pondering on the best means of getting his own back, the bully thinks of a good plan, and when he thinks nobody is looking he transfers another soldier's belt to the recruit's box. This piece of villainy has been noticed by a bugler who entered unseen by the bully. The belt is soon missed by its rightful owner and found in the recruit's box and the latter is marched off to the commandant between a file of soldiers. The bugler follows and is admitted to the officer's room, where the recruit is under examination. Here he tells what he saw in the dormitory, with the result that the bully is marched off to prison in the place of the recruit and the latter is released. The film is of good quality and the acting is capital and we recommend inspection.

Vitagraph.

What One Small Boy Can Do, is illustrated in a Vitagraph film this week. A lady and gentleman are packing their trunk; they leave the room for a moment and during their absence the mischief-maker enters with hammer and nails and fastens the bottom of the trunk securely to the floor, then awaits developments in the hallway. The couple return in a few moments and finish packing the trunk, lock it and send for a carrier. He endeavours to lift the trunk, but fails and calls for help, and the combined strength of he and his assistants fails to budge it from the floor. Father enters, laughs derisively at their efforts, and takes hold himself. It resists his strength and he finally gives a terrific jerk and the top of the trunk separates from the bottom and all hands are precipitated into a heap on the floor. The boy now goes into the parlour, fills the horn of the phonograph with flour, attaches a bellows to the other end and hides under the table. Visitors soon arrive and his parents exhibit the new instrument. A record is put on, the music starts, while the visitors are crowding around the horn, the boy gets busy at the other end, and everybody is covered with flour. While search is being made for him, the boy rushes into the hallway, secures a rope and ties the ends to the door-knobs of the opposite rooms, then pounds the door of each room. The occupants endeavour to open their doors and become angered when unable to do so, and, having worked up sufficient excitement, the joker cuts the rope in the middle and the people of both rooms fall all over one another.

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Telegrams— "Biolesque, Mitcham." **LONDON ROAD, MITCHAM, LONDON, S.W.** **New Telephone No. 832 MITCHAM**

The Vitagraph Co. also issue Jealousy. A Moorish general is seen in conversation with a gentleman and his daughter. Unknown to her father, the daughter falls in love with the general; elopes with him and is married. The father hearing of this, follows them and brings them before the Venetian senate. Here the story is told, the wife summoned, as is also the priest who bears witness to the marriage. The father, in grief, allows his daughter to depart with her lawful husband. The government sends the general to one of their possessions to act as governor. His lieutenant is placed in charge of the watch. An associate coverts the lieutenant's position, gets him drunk, then reports his condition to the govenor and secures the watch for himself. The deposed officer, with a desire for revenge, plots to destroy his commander's happiness by making him jealous of his wife. Several little acts are misconstructed and the husband is forced to believe his wife faithless In a rage he determines to kill her. In her bedchamber the woman, a victim of circumstantial evidence, but innocent,is smothered. When too late the truth is discovered, the murderer in despair takes his own life.

Another Vitagraph film, when the little Parlez Vous Francais? sets out the difficulties of a Frenchman in a foreign country. He is first seen coming down the gangway of the steamer with a number of packages. He has a tumble with the customs officers but at last succeeds in escaping and after this cannot succeed in finding his way owing to his inability to express himself clearly to those he interrogates. He pursues each of them and at last knocks into a policeman and stretches him on the pavement, For this he is taken to the station and relieved of some of his money and when let out finds it no easier to get to his destination. At last he rests on a seat in the park and soon a pretty young lady takes a place by his side. At this the Frenchman clearly demonstrates that in some circumstances language is quite unnecessary by placing his arm round her waist.

In Indian Bitters a party of young people, among them an American and an Englishman, are talking over a masquerade party soon to take place. A maid enters with the costumes, which they examine with delight. An Indian dress and blanket falls to the lot of the Englishman. He rather objects at first, but his sweetheart persuades him and he at last consents to don the strange costume. His Yankee companion instructs him how to do an Indian war dance and prevails upon him to remove his moustache, then all leave the room to dress. On the street near the scene above referred to a patent medicine man is selling "Indian Bitters," with a genuine Indian standing on a platform to advertise his goods. While lecturing on the merits of his goods the Doctor notices his Indian sleeping, gives him a whack with a club and at various other times repeats the dose. The crowd around protests, but the physican keeps it up until finally the brave bears a quick retreat, his employer in close pursuit. Returning to the masqueraders we see them putting on the finishing touches; the Indian's face is painted or dyed until he looks like the real character. In the meanwhile, outside the genuine Indian rushes up and into the house, where masquerade warrior is doing a war-dance and hides himself behind a screen just as his employer, the Doctor, rushes in. The medicine man looks at the dancer, is enraged, gives him a good swift kick and despite his protests, picks the Englishman up and carries him out bodily (mistaking him for his Indian). After their departure the real Indian steps from his hiding place, partakes of eatables and drink. The young people who have prepared for the party come in and believe the real Indian to be their companion in disguise. The girls hug and kiss him and he is having the time of his life. His double, at the time is being subjected to all manner of abuse at the hand of the travelling Doctor. The poor Englishman bides his time, and an opportunity presenting itself, he breaks away on a run for home, which he enters in time to put matters straight

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Urban-Eclipse.

The Urban Co. have taken full advantage of the beautiful weather attending the visit of the President of the French Republic to this country, and secured views of the arrival at Dover, the visit to the exhibition, and the visit to the City. These interesting occasions are all shown in one film, the length of which may be obtained on application to the Company.

The chief Urban film for the week is The Chauffeur's Dream, a trick comic quite fit to rank with Diabolo Nightmare, By the Hand of the Artist, and other famous trick films issued by this firm. In the first scene the chauffeur and his wife are seen preparing for repose. The husband insists on getting into bed with his goggles on, much to his wife's disgust, and it is possibly the influence of these which causes him to dream that he and his wife are driving in a motor in night attire. In his imagination the bed is changed into a car, and he drives it out into the street. In a little while, as they are proceeding along a country lane, several policemen step forward and order the car to halt. The chauffeur draws up obediently, but when the officers go to seize the occupants of the car they vanish, and only the nightgowns remain in their grasp. The men of law then take seats in the car, when it at once melts away from under them, and they find themselves sprawling in the road. A little further along another policeman steps forward, and this time the car coolly rises into the air, floats over the officer, and resumes its course. Next a dive is taken into the sea, and the car is seen rushing downwards, the chaffeur standing up and capturing a large fish on the way. Leaving the ocean the car runs into the mouth of a volcano, and takes a trip in the interior amid smoking rocks and boiling hot springs. At one place the travellers are scared by the appearance of two hideous demon faces in the mouth of a cave. Another demon chases them back to the car. The wife brings a stone down on his head and he vanishes in smoke. After this the car takes a flying trip through the clouds up to and through the face of the man in the moon, and then falls to earth and is smashed to pieces. The pieces quickly fly together, and the chauffeur drives off. Another policeman is circumvented by the car changing into a bedstead, and then the chauffeur wakes up to find that the "steering gear" is a basin which he holds in his hand.

An amusing short comic is A Sensational Duel. Two gentlemen seated outside a cafe fall into a quarrel about something they read in the newspaper. One of them tears the paper from his friend's hands, the other retaliates with a knock down blow. Of course a meeting is inevitable, and the pair face each other in a wood in the early morning. At the word, they fire, and two of the seconds fall to the ground. A second shot has the effect of bringing down the two left, and, apparently satisfied with the morning's work, the enemies decide to become friends, and go off arm in arm.

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down. He is determined to sell his books, whether they are wanted or not. He begins by quarrelling with a tramp, who warns him not to enter a certain house. The canvasser puts him aside and goes in, and the tramp, after waiting a few minutes, has the pleasure of seeing him emerge considerably worse for the treatment he has received from the burly lady of the house, and lacking his coat. Undismayed by this adventure the canvasser tackles a man playing the violin outside his sweetheart's window. A pail of water is thrown over him, and he is knocked about somewhat by the lover. After this he tackles a farmer who is about to mount his trap for a drive. The farmer cannot be bothered, but the insistent canvasser climbs into the seat by his side. He is thrown out, and then turns his attention to a man whom he sees fishing by the side of a stream. The latter quickly pushes him into the water, and he is rescued by a young lady in a boat. It is evident that his ruling passion has not suffered by the immersion, for at the last he is endeavouring to sell a book to the girl who has saved his life.

Another capital Urban-Eclipse comic is The Tribulations of a Mayor. The town of Muddleton has a large sum of money left it by a former resident, and the mayor is deputed to collect the cash from the solicitor. He does so, and on his way home falls into the clutches of a town shark and his two lady friends, who clear his pockets of the legacy after making him drunk, and leave a label on his back, "To be Returned to Muddleton." The Mayor is thrown out of the restaurant because he cannot pay the bill, and falls asleep in the park. A crowd of students see the notice on his back and act on the instructions, with the result that the town councillors are surprised to be interrupted by the arrival of a trunk which proves to contain the Mayor, dressed in woman's clothes by the sportive students.

Walturdaw.

The Walturdaw Co. this week have confined their energies to the topical field. They have two films illustrating the visit of the President of the French Republic. The first shows the arrival at Dover, beginning with a view of the *Leon Gambetta* steaming between the lines of British battleships, the picture being secured from one of the latter. Afterwards the arrival at the pier, and the reception by Prince Arthur of Connaught is seen. The film concludes with a picture of the arrival of the special train at Victoria. The President is welcomed by the King, and a view is given of the latter seated by the President's side in the carriage. Walturdaw's also secured a good view of the procession through the City, and on Thursday they will be snapping incidents on the occasion of the visit of the Prince and Princess of Wales to the Hackney Town Hall

Nordisk.

Many excellent snow pictures have been issued by the Nordisk Film Co. since they first opened in England, and their success seems to show that this class of film has a particular attraction for British audiences. The firm's issue for this week, which illustrates a railway track being cleared of snow by means of the rotory steam plough, should be very popular The film opens with a picture which gives a vivid idea of the severity of the snowfall in Scandinavia. A train is seen "snowed up," only the funnel of the engine and one or two other projecting parts of the train being visible. A series of views then show the methods adopted to clear the track, and permit of traffic being resumed once more. The "plough," driven by three engines at full pressure, is furnished in front with a big wheel with blades which cut their way into the snow and throw it into the air in clouds on either side of the track. The pressure of the snow is so great that at one place the plough is derailed, but it eventually accomplishes its task satisfactorily, leaving a cutting some twenty feet deep through the drift, with walls so straight that they almost appear to have been built up. An interesting and instructive subject.

Gaumont.

The Gaumont Coy. have filmed practically every incident in connection with the visit of President Fallieres to this country. On Monday they secured really magnificent views of the arrival at Dover, and on Tuesday were on the spot when the King and President visited the Franco-British Exhibition. Their film of the latter occasion is of particular interest from the view it gives of the distinguished visitors in the model Irish village of Ballymaclinton. This was taken for the authorities of the Irish Village, and in panoramic form shows the McKinley Cottage and other features of the village, not forgetting the "colleens," whose smiling faces have become familiar through the newspapers recently. This film also includes a capital view of the procession approaching the main entrance to the Exhibition. The visit to the Guildhall on Wednesday has also been recorded by the Gaumont operators, and to-day (Thursday) they are busy taking the President's call at the French hospital. This firm's films together form what is, we believe, the most complete record of a visit which is likely to become historic attempted by any of the film manufacturers. They should be inspected by the showmen who wish to make money out of the great interest shown in the personality of M. Fallières.

Black Eyed Susan, is a kinematograph version of the well-known and highly popular drama, giving the story right through. The costumes and characters are quite in accordance with the period. The photographic quality of the film and the acting of the various characters, is first class. The subject is one which will suit the public taste. The Gaumont Co. have spared no expense in getting a true and accurate version; and we must congratulate them on the great success of their efforts to produce a realistic and living drama.

Jack-of-all Trades is a capital comic. Algy is a good-for nothing son, and getting into debt, is sent out to earn his living. A cabby gives him his first job. Algy drives the fares to their destination, and in the course of a wait falls to sleep, and someone kindly pinches the horse. He has another try and is given a job as odd-man at a public house. In opening a soda he squirts half of it over a customer, and presently, in filling the urn with a small hose, he lets full drive amongst the customers. After several other hilarious experiences, we find poor Algy in the middle of the road being severely pelted with cabbages.

The Lady's Companion is a very interesting story. William is seen making love to the companion when a lady visitor arrives. She is a great friend of the family, and the mother wishes her and William to be married. William consents. The young companion is in despair, and is turned out of the house; she travels to a convent and there becomes a sister. Six years elapse, and William and his wife are preparing to take the little girl to a convent school. They arrive at the convent where the former lady companion is a sister, and she hides her face so that she is not recognised, and takes charge of the child. Other films by the Gaumont Co. are A Separation Wanted, All through a Slap in the Face, and Raising the Wind.

Hepworth.

The Hepworth Co have made an ingenious use of one of the floods in the Thames valley, in the early spring. They this week issue a comic entitled The Troubles of a House Agent, in the chief scene of which the agent and a number of other people are in a house, on the bank of the river, when the flood comes and carries off the house and all in it. The spectacle of the building floating down stream with its frightened cargo, precariously perched on the roof, is one which should cause general laughter whenever the film is shown.

Hepworth's have also a pretty film depicting a railway run through the delightful Mickleham Valley, Surrey. The trade has plenty panoramas of foreign countries offered to it from week to week, but it is sometimes forgotten that in England we have scenery every bit as worthy of reproduction on the screen. This subject should therefore be very welcome. It has been taken from an Argyll motor.

Pathé.

Among the best of the Pathé comics is The Music Teacher. A young lady is coming home from a music lesson, with her maid. A young man in the street finds her so pretty that he must know her address. Arriving at the door, she lets her maid go first, then turns round and throws him a kiss. A few minutes later a window opens and she drops a scrap of paper. He picks it up and reads—"The only chance for you to see me again is to apply to my father as a music master, unless he follows his first idea of giving me a lady teacher." He goes home with a broad smile on his face, and soon re-appears with his hair flat against his forehead, dressed in a walking skirt, and with a music case in his hand. An old gentleman winks at the new music teacher, who answers him readily, but on arriving at the door of his lady love, the "music teacher" takes a pail of water from the hand of the astonished porter, and throws it at the gentleman. "She" introduces herself and is accepted; the first lesson is taken at once; but as the girl's young brother enters the room, the two thump hard on the piano. The small boy, struck by the good looks of the new teacher, tells "her" she is the most beautiful woman on earth. "She" laughs in her sleeve and gives him her hand to kiss. Upon which the father arrives, sends his son away with an angry word, and cannot help telling the "young lady" that he finds her absolute charming. The teacher tries to box his ears, and then looks for a means of escape; when suddenly, the small boy pulling at her skirt, is left with that part of her garment in his hand. When the first moment of amazement is over, the young teacher asks for the hand of his pupil, which is granted him.

Another amusing film on novel lines is A Nervous Twitching is

Catching. A young man is afflicted with a nervous twitching which everybody who comes near him catches. Passers-by, soldiers, the guests at a wedding are all afflicted, their jerky movements suggesting that they have received a powerful electric shock.

Tricksy, the Clever Princess, is a Pathé fairy story. A King has three daughters, the eldest talkative, the next always sleepy, but the youngest all she should be—as wise as she is witty. This young lady refuses the hand of a neighbouring king's son, and a war between the two countries ensues. On leaving his daughters the king consults a fairy, and on her advice presents each of the three princesses with a glass distaff which will break if she disobeys the order of her father. During the king's absence the prince, disguised as an old beggar, comes and asks for alms of the princesses, and at last they lift him up to their window. His conduct causes two of the distafis to break, but the youngest princess unloosens a trap door under the prince's bed, and precipitates him into the moat.

Our Dog Friends, illustrates the manner in which the dog's intelligence may be so trained as to make him capable of performing a number of both useful and ornamental functions. On the word of command the animals pictured, bark, lie down, and sit down and refuse to touch an appetising piece of meat placed before them. Further views show animals trained to become high jumpers and to assault dangerous characters.

A Dramatic and realistic scene is entitled The Wreckers. Wrapped in their diving apparatus and with the explosive battery in their hands, the pirates dive into the sea in search of their prey. After they have chosen their victims, they place their battery, and go on shore again. Far away in the distance one can see a ship ablaze, sinking slowly but surely, into the sea. There is soon nothing to be seen on the surface but a few people, severely wounded. The pirates then go to the bottom of the sea again, and carry to their den all the spoil they can find in the doomed vessel. However one of these ruffians, displeased with his share betrays his accomplices. Taken by surprise by the horrified peasants, they are soon made to repent their evil deeds. Pathés other films include The Perfect Servant (comic), French Guardsman's Bride (dramatic) Day in Life of Suffragette (comic), Push (comic), Pont L'Abbe (open air), Magnetic Removal (trick), Dauber's Inheritance (comic).

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